

PRODUCT
RNJ PRESSWRK.13

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no:4

Anything Box

MIXOLOGY.1

Anything Box: Mixology.1
The Echoing Green: Aurora 7.2
RNJ Grafik Haus Fonts
Exhibition One
Computer Art

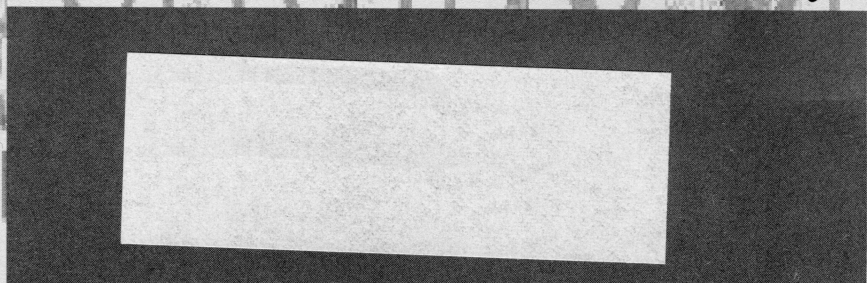
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Why not give us a helping hand and take a stack of RNJ PRESSWRK.13 for your favourite music store, lunch room, street corner, classroom, pen pal, clothing shoppe, coffee haus, gallery, museum, school, etc...You would be helping to spread the word and promote the music and art you love. So take a stack!

send me a stack _____

This issue comes a bit late due to moving things around and re-arranging the very structure of Orangewerks. The other reason we held this one off was to coincide with the release of **Anything Box's Mixology.1!** That's right, it's finally here! What is it? Well, not a big deal really, just 15 of the rarest Anything Box 12" mixes, B-sides, and unreleased singles from 1989 through 1995 on CD. Yeah right! This is going to become *extinct* very quickly, and it *is* a limited edition. Also, you *must* be a subscriber to buy it, a true fan. You know you are a subscriber if you have a copy of *Worth*, which comes *free* with a paid subscription to this newsletter. Don't miss out on this disc, it is way too cool to pass up! Some of the tracks on it have been sold for up to 50 bucks in the stores (we're not kidding). Word around here has it that there will be a Mixology.2 coming with even more rare stuff. Remember it is limited!

Meanwhile...We are proud to be carrying **The Echoing Green Aurora 7.2** CD in our catalog. For those of you who don't know about this disc, it is killer! **Claude S.** did two remixes on this collection, as did **Seven Red Seven**. Claude S. even designed the cover art and design! The music is Technoishly (new word) cool and intelligent. We give this one a thumbs up (why else would we carry it?) We hope you continue to support this small, but really alternative scene. It's good to see artists still willing to work with electronic music. When we heard this disc, we knew you would like it, so we struck a deal with the band's label (Frontline) and we are now distributing it through our catalog. Check it out.

While on the subject of music outside of our offices, **Dania's** other band, **Cellophane Flowers**, has a 3 song CD out. For more information, write to them directly at **Cellophane Flowers, P.O.B. 1088, Fullerton, CA 92632**. You can also bug Dania at that address and ask her about **Still**, her solo project. Like when already? Former **Anything Box** keyboardist (*Peace* era), **Paul Rijnders**, has a cassette full of demo material entitled, '*Paul Rijnders Is Dead*'. For more information on that gem (really good demo stuff), contact him at **Skin Factory Music, 101 W. Central Ave., Suite B-106 Brea, CA 92621** (he happens to be our neighbor!)

In our corner...**The Diary** has started such controversy! Is it an electronic album? Should it be considered one? Are there no real guitars on it? We received so many questions via e-mail and letters! We asked Claude to answer a few of them. This is what he said:

"There are no real guitars on 'Page One'. All the instruments were sampled and manipulated, distorted and processed as 'real'. So it is an electronic album, but it just happens to sound more gothic and dark because of the choice I made with sounds and the style of playing in the sequences. There are no real guitars."

Dark as it is, it is selling quite well and we're happy (of course we are, we're the label) to know that Claude has plans to do a '*Page Two*' in the near future.

For those of you who heard some rumors, Anything Box is alive and well. The new A-Box album is still being written. Touring, for the most part, seemed to get in the way of progress, so a break from it was called for, otherwise the album would never be completed. There's been many changes, and the band simply took the well deserved hiatus to get back to their normal lives for a bit. The guys (and gal) are getting ready to do the work it will take to get this to you, but they are enjoying their personal rest for now.

Due out in the new year sometime will be a compilation of what we as a label feel is representative of good electronic music. '*Exhibition One*' will feature really intense graphics and liners by the talented designers at **RNJ Grafik Haus**, and will have a diversity of talent from all over the world. This will be a great compilation! We hope you will support it! Check out some of Claude's sketches for some of the featured paintings on the right.

...As you will notice, the catalog is centered more on CDs this time out, since **TSWRK.01**, **TSWRK.02**, **TSWRK.03**, and **TSWRK.04** have been discontinued. Also, please make note that the **Dance CD-5** is officially out of print. When we say 'Limited', we mean it. Some new shirts are on the way...Till then we have some of those awesome **Diary** shirts left. Grab these quickly, they are going quite fast.

Our really cool fonts are now available for the PC (Apple users can download a converter that allows the fonts to be used on Macs from AOL). Because they are work-in-progress, we are selling them dirt cheap. They have all the upper and lower characters, most punctuation, and some dingbats and drawings by Claude S. This entire issue was done using them (the one you are reading is **Grafikka**). We hope you enjoy using them as much as we loved designing them.

Last but not least, remember that in order to get the free **Worth** CD, you must *officially* subscribe to this newsletter. If you got a copy of this issue in the mail, it does not mean you are a subscriber, but that we are sending you a courtesy issue to get you to subscribe. This is our 4th issue and we are proud of the progress we've made with **PRESSWRK.13** so enjoy it, and don't be afraid to help us distribute it! Art lives!



'Electronic picture with faceless man haunted by ghosts'



'Electronic picture, with constructivist leanings'

MAKING IT

I thought that the topic for this installment of 'making It' should be encouraging. Last time, I was a bit harsh. I didn't mean for it to be taken that way, but this business *is* harsh. Which brings me to a question that is often asked by all artists who venture into this: Why does such a beautiful thing as music attract such ugliness and crime? Well, because crooks love the color green. They like money. They will take yours if they can and leave you without a single cent in your pocket. Snakes are around every corner of this Music Business Jungle, ready to strike. How do we as artists survive it? Why do we continue to put up with it?

The answer lies in education, simple homework, and a willingness to believe in things that may seem esoteric at first. Esoteric? What I am referring to is the pit in your stomach, your conscience, your morality, and your true self. Alas, I'm getting ahead of myself. We will get back to this strange stuff later.

Let's assume that your band has had dozens of shows, you have gotten the interest of local a manager, perhaps you've sent out some demo tapes and you are getting great responses. This is very good. Let's go one step further...A label has actually contacted *you*. It is the moment you have waited for, right? After all, you did everything you thought was right...You bought a real good Mic (couldn't help it), recorded great songs and your live show is very impressive. You have a following.

My question is, How ready are you for that call or meeting? What will you say to the A&R man? Give this some serious thought! Think about it. Mull that over. How does one react when it all 'happens'? Hopefully, besides some obvious excitement, not much. You see, it is very important to keep yourself in check with reality while you are approached by these people. If you lose your cool, you may just agree with the A&R man when he says, "You'll be getting 10 points on sales, and .002 points overseas, and your advance will be 250,000.00, we are administrating your publishing, rather *acquiring* it, and you will have tour support." In that sentence, or sentences, there could be hidden things. Sure, he's not a lawyer(although he could be, and that's even more dangerous) so he won't be *that*

4 technical (you *should* only say 'yes' to the Advance & Tour Support in the

example). This does not mean that they will not try to take everything and leave you in your underwear. Believe me, it does happen. I've witnessed it. One of those people *have* a pair of my underwear...and one of my paintings for that matter.

Seriously, here is a tip. If you are in his office, secretly record the conversation. Even if you are later rejected by the company in question, record it. Listening back to what was said can be a great help in doing better next time out. Don't blow it by telling the A&R guy though, he might think you're up to something fishy. This isn't some F.B.I. thing you're doing. It's a learning experience. You can actually destroy the tapes when you've studied them enough. What you should listen for is his demeanor, and how you respond to his criticism. If taping does seem too C.I.A., just take some notes. The important thing is to remember the mannerisms, comments and his actions. Is he just selling oil in Florida?

Today's Artist must show that he or she is a capable, intelligent human being, with some degree of business sense, and most of all: tact. Being tactful can save your deal. Don't agree with everything, but do not *argue* either, as it will make you or the band seem like trouble makers. Seize control of the situation. Learn to lead conversations. If you really don't feel up to it, get someone to act as mediator for you and the group.

This brings me back to the esoteric stuff. The pit in your stomach, the twitch in your eye, the queasy feeling of having to throw up, your posture, all of it: PAY ATTENTION! Give yourself room to breathe when confronting a possible deal. Put your highest self forward. Be confident, relaxed, cool. Have a positive mental attitude as well. Detach yourself from the significance of '*the deal*', and stay focused on how the guy looks at you, the words he says, the impact he is having on you and the rest of the group. Is he just a salesman? Is he telling you, _____(your band name) , are the greatest group that ever lived, stroking your ego so you will agree to everything he throws at you? Is he honest, bringing up the band's short comings, suggesting improvements? Is he insulting your genre? Is he trying to act like God? Take all this in, let your feelings, daydreams, and the sound of this deal being a reality envelope you. If you get a warning, "This guy is full of shit", from your subconscious, the deal isn't worth your time, regardless of the money. Your soul will thank you for being so smart. There is always a tendency to accept the deal because it is the first offer, too. The Deal is only good if it does the band and your music good. Money is not always the answer.

Here are a few suggestions to attaining your goals. Go out and read some books on the music business. These will cover the technical aspects of preparing your tapes, getting pictures, etc. Then, read a book on human behavior. You will be surprised at how much help they will be (a real good one is *Personal Power* by Anthony Robbins). Being an artist has it's rewards, but you must work to achieve the ultimate goal: Making it. It takes an unfathomable drive and a strong will to achieve this goal. If it is truly in your heart, go for it. I support you! Next time out, we will talk about the process of writing and creating. See you there. Keep your spirit up!

-Claude S.



These figures are found in the Graffika Text font.

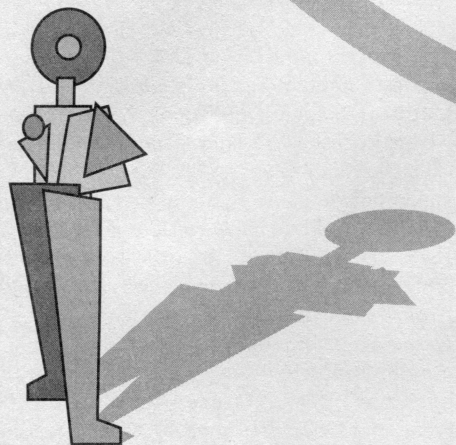
computer art

The surge in computer generated fine art is causing deep stirrings in the minds of those who go to galleries and museums. Critics too are taking some shots at it, telling the public that art generated by machines is not 'real art'. This reminds me of the time music critics told us that music created with synthesizers was not 'real music'. The old description was that electronic music in general was 'cold, devoid of feeling'. I find the comparison interesting because these critics were wrong about the synthesizer, and they are wrong now (of course) about computer art. Computer artists are now creating great works of art on the screen, yet these files are being output onto textured paper, canvas, and other materials which add to the impact of what the artist wanted to express. Some of these works are even being sculpted into three dimensional collages. More and more shows are opening featuring the work of these artists, too. Some of them have even released books of their work. A personal favorite of mine is the **Mister Lunch** books by **J.Otto Seibold** and his wife, **Vivian Walsh**. The art is entirely done in **Adobe Illustrator**, and it is really distinctive and warm. Even though these books are for children, I really enjoyed the humor and labor that went into

their production. I loved the use color.

The software and hardware that these artists are using are just as innovative as is the imagination that such tools stimulate. I have been using **Fauve Matisse** and **Fractal Design Painter 3.1** as my main tools, although I also happen to love **Picture Publisher** as well as **Photoshop**. All of them let me create the same type of work on screen as on canvas, and I really have fallen in love with them because of this. Since I was trained classically, I really appreciate the effort the companies have made to emulate the texture and feel of traditional brushes and paint. Because of this, I am convinced that the distinction between traditional art and computer generated art is now blurring. In my work, it is already doing so, as I am now scanning in drawings done in ink, and later transferring them back to the canvas after they have been manipulated by me in the computer. I am also getting into painting and drawing directly on printouts from my ink jet. The new creativity I am experiencing is driving my art to new levels. It is very exciting for me as a painter. I am almost reminded of the experiments the Surrealist took part in to free their sub-consciousness. I don't know about you, but it ignites my imagination and drive. The possibilities for experimentation are endless as the artist doesn't settle for the standard look and feel of how 'computer art' is defined. Just like samplers surprised the music industry with the ability to have real instruments in music without the expense, this software and the new line of printers will revolutionize (and cause havoc to) the art world. Personally, I think it's time for a new revolution in the art world. It has been rather stagnant as of late. A new type of artist is emerging, and this brings me the hope that more people will appreciate art. Whether done on a screen, with your fingers on paper, ink, or pastel, art enriches our lives. It opens up our minds and brings us magic.

-Claudio Marcelo Strilio



FAME IS A FALLACY

Even before all this started, I have always had the idea in my mind that fame was a fallacy, an untruth of the highest degree. I shy away from it, yet I must confess to being completely awed by its charms and influences as well. Many different events have shaped this opinion, mind you, and I've had a great deal experiences that attest to it.

There was this one show that I can recall so vividly in my mind that it plays in my head like a low budget film loop. It was a two night affair in Mexico City back in 1991 when we had just returned from Germany. We were re-organizing ourselves since Paul had left, and we were anticipating the *Worth* album's release. Gary had barely joined the band, and I remember that all the money from our advance had run out while we were in Europe. Even though Dania and I lived in a humble apartment in Germany, we had generally had enough to keep us afloat. We had our fair share of shopping, too!

That first month back was very difficult for us though. We returned with *art*, but we returned back home *broke*.

It was shortly after that the two shows in Mexico came in. The lesson I learned about fame formed itself in my head as we borrowed money from a friend to get us to the airport. It was pathetic.

We were a funny sight. There we were, in LAX, without a dime to our names, headed for another country to perform and be paid very well for it. The irony that we were paupers on our way to becoming princes (and princess) was a very surreal but truthful fact. We were fortunate enough to eat on the plane, even though the food was quite horrid. This is a common occurrence! I've never really had any food that tasted good on any flights. Let's not go there...

We arrived in Mexico and were greeted by a rather large entourage that took us to a very expensive (100.00 plate) restaurant, where violinists played at our table, where a cook actually came out and was insulted because Gary asked for a hamburger (that's Gary for you), and we walked around one of the most beautiful gardens I have ever seen (it was part of the restaurant!). The shows were rather small compared to others we've done, but I did enjoy them. We did seven radio interviews. We were taken to a bullfight (I did not enjoy that), we ate in more expensive restaurants, and we went home. The whole time, I was aware

that all reality was distorted from each person's point of view. I learned that our *perception* is our reality.

If I told you now that I had a red Corvette, and I drove around *Melrose Pl.* with some of my 'star friends', you would have an image in your mind about what my life *must* be like. Sounds exciting doesn't it? Well, I *don't* drive a red Corvette (I own and love my '89 Mustang) and I don't have *star friends*, although I will concede to have met a few. I lead a very simple life, and I like it that way.

Fame is really all about distorted perception. Those who hired us in Mexico had no clue as to what our financial status was at the time. They *assumed* what they believed was the correct status for someone who was as 'famous' as we. Hence, they believed in the lie, consumed the fallacy whole.

Granted, today I am better off than I was then, and I can deal with my reality more efficiently as well. I still think fame is a lie, though. It creates super-reality out of the ordinary. Because I am a Surrealist, this distortion does not bother me, but I do find the effects interesting and somewhat appealing.

In the movie, *Madonna: Truth or Dare*, there is a scene where Madonna says, "*People always talk about how fame changes you. I think the people around you change even more.*" Nothing about fame is more truthful than that. I agreed with her. People around *Anything Box* changed more than we did. Friendships died, some suffered damages, and we met a few psychopaths. I never thought it would be quite so hard. I admire Dania and Gary's abilities to deal with it. They do a much better job than I do at it. I just worry about the art. They like the fame.

On a final note, let me say that I *did* have guilty feelings while we were being fed like kings, but the anarchist inside of me was saying "What they perceive is their own business. Shut up and eat." So I generally I did just that. I had more than a dime when I went home, too. My own reality was transformed as well.

So, remember that fame is not real, it is perceived. Fame lies on a bed of half truths where people hope to get others to feel that a particular person is more special than another. The reality is that they have the same attributes as the next human being and their shit stinks like everyone else's. So it goes...

-Claude S.



PROVO

Hi again!! It's me, Dania. I know, I know, you haven't heard from me in a long time. I've been very busy this past year with my other band, *Cellophane Flowers*, and solo project, 'Still'. But enough about me, I wanted to tell you guys about a small wonderful town called Provo. It's in Utah!!! We recently played our last show of the year there, and it was so much fun. What can I say? It was a the best way we could finish off the year.

We arrived in Provo really early in the morning. The scenery was just beautiful. Mountains, clean air, and friendly faces. I had never heard of Provo before, and I couldn't believe we were playing somewhere I'd never heard of. We were all excited and a bit nervous. Would these folks dance or throw eggs (smile)!? When I saw Provo with it's mountains and darling houses I was very enchanted, and when the club promoter (Gary) told us that he had grown up in this town with never having to lock his door at night, I immediately just fell in love with the whole town. It's sad but there aren't many places left were you can go to sleep without locking your door at night (when I travel I always keep my eye out for places that might be my new home one day. You just never know where you might end up). So anyway, we got a chance to walk a bit down town and eat at great Chinese food place before our sound check. There were no nearby malls or big shopping centers, just little stores.

We definitely were impressed by Provo, and it made me miss my small hometown back in NJ. Luckily, our sound check went well. It only took us an hour and there were no problems or surprises. We had to get used to the idea of playing on a white stage, though. It reminded me of the *Saturday Night Fever* dance floor. Claude kept looking at his feet when he walked. He kept saying the floor made them stand out!! That really freaked him. Gary, of course, was quite content with everything and had no complaints. He didn't comment on anything except for the beautiful women there. We met the opening band *Agnes Poetry* and they were really nice and friendly. I had forgotten my acoustic guitar, so we couldn't do the acoustic versions of 2 *Worth* songs we wanted to do. "Oh well, next time"

Claude said. We still weren't sure of what set we would be playing that

night, so we decided to wing it and see what the people from Provo wanted. I was excited because for the first time we were doing the song "*Because*" by *The Diary*. Personally, I like the *Anything Box* version (on *Mixology.1*) because of the strings. I'm a big strings freak - violins, cellos, violas - I just love them! When we finished the sound check we didn't have a much time left to get ready. On our way out, we saw this mega-line outside the of the club. I said, "Wow, are they here to see us?" I just couldn't believe it. It *still* amazes me when people come to see us I guess. So of course, we got all psyched and ready for our show...

We started the set with "*Answer me*", and we were really happy to see a crowd full of wild, crazy, dancing people. It was awesome!!! We were really touched by the enthusiasm displayed by the people of Provo. A great deal of musicians out there expect acceptance from their fans all of the time. We don't because we do not take anything for granted. When you see people enjoying your music like that - let's face it - you just have to be grateful and appreciate it every single time. It *could* all disappear one day.

We were completely ourselves on stage that night, cracking jokes and busting on each other. I think Claude busted on me just a little too much, but I let it go that time (you hear me Claude?). The people in Provo allowed us to be ourselves and we treated them like family. It was easy there. Most of the time it's not. How comfortable are you when you meet someone for the first time? Not very I'll bet.

We played a very long set. I think we almost played everything we had in our catalog. That's the *Anything Box* policy - if you want more - you get it! At one point of the show we presented Claude with a birthday cake. His birthday had been 2 days before and we had not celebrated it because he was in the hospital (all is well with him now but that's another story). That must of been one the most enjoyable parts of the evening because birthdays are such an intimate part of our lives and in Provo, it just felt right. Also, Claude hates to celebrate birthdays (up until this one) and when I arranged to get that cake presented on stage, it just felt great to surprise the heck out of him and do something to him he didn't like (and get him back for all the jokes he played on me). I loved it when the whole place sang *Happy Birthday* to him and he turned bright, bright red!!! Yes!! In this band it's important to get the one up on the other! In a good way of course...and hey, Claude, I gotcha!!! Hee, hee, hee. We did three encores that night. A lot of

sweat, singing and laughing went on that evening, and I felt sad that it was over. We did get to meet many of the people that attended the show afterwards. They were so nice. I felt so blessed, having such endearing and wonderful fans there - I'm serious! I really can't explain the whole experience and do it justice. You just had to be there I guess. We left with such a high and it almost seems strange to try to write about it. The people from Provo couldn't believe we were so nice, open and friendly. I asked, "Why not?" That's the way it should be. Don't you just hate it when you meet a band and they act like they are Gods? It sure bugs the hell out of me, so why should I act that way towards a fan? Besides, attitude means insecurity, and those people who act so high and mighty are some of the most unhappiest people in the world. I know because I've met some pretty stuck up *stars*, and boy do some of them hate life. It's sad but when I meet people like that it makes me laugh. You know, if you treat me with respect, I will treat you with respect too. The people in Provo sure earned our respect because they were just so open and honest about life and themselves. It really was nice talking to them all, knowing about their families, friends, and their religion. The whole experience was very positive. It was good for us because as of late we've been really starting to burn out, and Provo was a rejuvenator. It let us end the touring for the year on a good note. We will definitely be returning to Provo sometime in the near future and maybe you should come along with us!

-Dania Morales



RNJ Presswrk.13 is produced by *RNJ Grafik Haus* on a 486 DX33 using Microsoft Word and Adobe Page Maker 5.0. EPS graphics are drawn on a digitizer tablet using Adobe Illustrator 4.0a, and Macromedia Freehand 4.0. Electronic images and paintings are created using Fauve Mattise, Fractal Design Painter 3.1, Micrografix Picture Publisher, PC Paint, Paint Shop Pro, and Halo Desktop Imager on the Acecad tablet. We input hand rendered paintings and photographs using a 24bit hand-held Envisions color scanner. The body text font for the articles is *Grafikka*, and the font you are reading now is *RNJ Textura*. *Grafika Ebonita* is used for headlines. *Groteska Formata* and *Abnormal Texura* are used (at times manipulated) for additional headlines and headings. The fonts used throughout RNJ Presswrk.13 were designed by *Claude S.* using Macromedia Fontographer.

The Diary : 'Page One'

The Diary is a project from Claude S. that explores a realm seldom charted by the artist in Anything Box. 'Page One' is an album full of contradictions and raw emotions weaved within a semi-Gothic & Alternative vein. Besides including all lyrics and liner notes, this collection of moody songs includes a new cover of the classic 'Love Will Tear Us Apart' by Joy Division (a must have). This gem alone is worth the price of this disc! The CD also marks the first computer generated art that Claude S. has designed for an album. The typography forms an integral part of the overall appeal as well, heralding a new era for all RNJWRKS releases. Sonically, it is a poetic assault on the ears, with its electronic processing of guitar samples and at times thundering drums. As the traycard states, "Play this collection loud for your enemies, whether they be internal or otherwise".

(CDWRK.2.01 / 13.00)

CD

Anything Box: 'Hope'

Described by many as the "classic" album by Anything Box, 'Hope' embodies a musical journey into fun, dance, emotion, and selfhood. This collection uses the sounds of synthesizers, samplers and electronic percussion to create its juxtapositions between man and machine. The album's cover, interior and CD is bathed in Surrealist art, adding in a visual manner what the music conveys in its analog canvas. If ever there were an album to define Anything Box by, it would surely have to be this one. Containing songs like 'EverySingle Day', 'Answer Me', and 'Rise', it embodies an atmosphere of life, youth, and energy with some Industrial & Techno undertones. A classic...

(CDWRK.01 / 13.00)

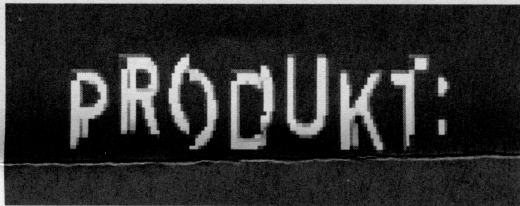
CD

Anything Box: MIXOLOGY.1

This Limited Edition disc is a collection of Rare Anything Box 12" single mixes, previously unreleased singles from their lost album *Worth*, as well as very rare B-sides and rarities. Besides the fact that they have all been remastered and sound incredible on CD, there are some real gems here that you will never find on any other disc, like an acoustic version of "World Without Love", as well as three rare remixes of "Beat Of Life". Please be aware that you must be a subscriber to **RNJ PRESSWRK.13** to purchase this disc. If you are not a member, you should consider it because this item is a limited edition and we mean it! So join up! Did we mention that there are 15 tracks total? The art & design is pretty cool, too.

(MXWRK.02 / 15.00)

CD



PRODUKT:

RNJ PRESSWRK.13

If you picked this issue up in the street, there's much more in store if you decide to subscribe to this small but proud publication. You see, it stands for artistic expression, art, the music of Anything Box, The Diary and others. RNJ PRESSWRK.13 will cover DADA, Surrealism, Typography, Music Business, Metaphysics, Electronic synthesis, Photography, Computer Art, and so much more in future issues. The plus is that you get this information from the artists themselves! By subscribing you will receive a free 'Worth' CD by Anything Box that is a must for the serious collector. It's worth the investment! Get this!!!

(TLWRK.01 / 15.00 With free Anything Box 'Worth' CD! (The 'lost' album)

Anything Box Poster

What could be possibly better than the cover art on the 'Hope' CD? How about a full color reproduction of it on 90lb. stock that measures 24 x 36 inches! These are posters that RNJWRKS made that were used by the Indie stores and chains to promote the release of 'Hope' in 1993 and 94. There were quite a number of concert advertisements that included the poster (most of which were ripped from the walls where they were hung to promote shows). The painting, entitled 'Hope' will be exhibited and is estimated to sell for \$2,000.00. The poster is identical, and you can also frame it. You get a set of 2 for the price!

(HPWRK.01 / 7.00)

2 Posters

Anything Box Postcards

These are sold as a set of six of the same design. One within this set is signed by the members of Anything Box in gold ink. The postcards were be seen frequently at Anything Box concerts over the past two years, but they are going out of print rather quickly now so if you don't have a set, you might consider one for posterity. The illustration depicts the members of Anything Box sitting in a room, surrounded by symbolic objects such as ladders and flowers, in full, vibrant color. The size of each postcard is 6 x 9 inches. They were painted and designed by Claude S.

(PCWRK.01 / 5.00)

Postcards



the fonts

ABNORMAL TEXTURA

ABCDEFGHIJKabcdefghijklmnopqrstuvwxyz

CONSTRUKTIVISTA

ABCDEFGHIJKABCDEFGHIJK

GRAFIKA - EBONITA

ABCDEFGHIJKabcdefghijklmnopqrstuvwxyz

G r a f i k k a - T e x t

ABCDEFGHIJKabcdefghijklmnopqrstuvwxyz

GROTESKA - FORMATA

ABCDEFGHIJKabcdefghijklmnopqrstuvwxyz

M o v e m e n t - O n e

ABCDEFGHIJKabcdefghijklmnopqrstuvwxyz

STRUKTURA - REGULAR

R N J - T E X T U R A

MORE PRODUKT:

The Echoing Green Aurora 7.2

The Echoing Green was first formed in early 1991. *Joey Belville* and *Aaron Bowman* were the founding members. The name of the band was taken from a poem by *William Blake*. Poetic is the sound and lyrical texture of this young and energetic group. The blend of spiritual sensibilities, interpolated with an electronic sound bed, creates a mood of dance, hope, and a positive philosophy. Many influences helped shape the sound of *The Echoing Green* - *Anything Box* and *Erasure* come to mind. Although most of the songs don't necessarily conform to 'Techno' guidelines, you will find that they are all very danceable nonetheless.

The songs cover a wide range of topics we can all relate to: love, life, healing, and happiness. The music is melody-driven and intricate enough to be enjoyed either on the dance floor or in solitude. The Echoing Green's sincerity, honesty, and purity is something that cannot be denied.

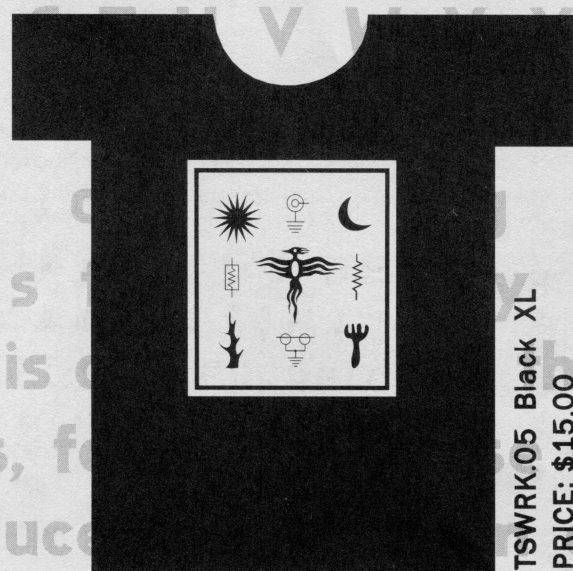
Aurora 7.2 features over 70 minutes of music, with two remixes by *Claude S.* of *Anything Box*, a mix by *Seven Red Seven*, and a host of others. The cover art is an electronic painting by *Claude S.*

You can check out The Echoing Green home page on the web:

<http://www.nmia.com/~aurora5>. There are also links to the *Anything Box* page there. Get this disc and play it loud!

MYXWRK.01 / 15.00 CD

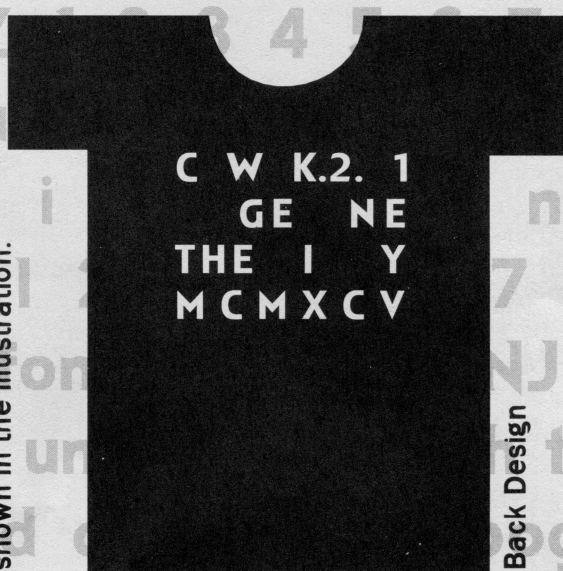
This shirt will look excellent
on you. Why would we lie?



TSWRK.05 Black XL

PRICE: \$15.00

The back side is printed as
shown in the illustration.



Back Design